1: Jochelson E-5 (1900-01) 1908 R94 Koryak R94

who was all covered with syphilitic ulcers, but whom I had no opportunity of seeing, did not die because she was supported by her guardian spirits. On the other hand, child-birth may result in a complete or temporary loss of shamanistic power. During the period of menstruation a woman is not permitted to touch a drum.

Eme'mqut's shamanistic power disappeared after the mythical Triton had bewitched him, and caused him to give birth to a boy. His power was restored to him after his sister had killed the Triton's sister, by which deed the act of giving birth was completely eliminated.[1] Tale 113 also tells of the transformation of men into women. Illa' dressed himself like a woman and went to his neighbors. When River-Man (Veye'mila'n), the neighbor's son, recognized him, Illa', in revenge, filled him with the continual desire to become a woman.

In Tale 129 Kĭlu''s brother became pregnant with twins. When he was unable to give birth, his sister took out his entrails and put the entrails of a mouse in their place. After the children had been born, she replaced his entrails. Apparently the tranformation was not complete in this case.

Family Shamanism. *The Drum.* — In the chapter on guardians and charms I referred to the drum as a household guardian. In connection with professional shamanism I mentioned that the drum is closely connected with shamanistic performances, but not with the person of the shaman, as is the case among other Asiatic shamans. I shall point out here the part played by the drum in family shamanism.

The power of the drum lies in the sounds emitted by it. On the one hand, the rhythm and change of pitch produced by skilful beating with the stick evoke an emotional excitement in primitive man, thus placing the drum in the ranks of a musical instrument. On the other hand, the sound of the drum, just like the human voice or song, is in itself considered as something living, capable of influencing the invisible spirits. The stick is the tongue of the drum, the Yukaghir say. As seen from Tale 9, The-Master-on-High himself, in his creative activity, needs a drum. Big-Raven borrowed the drum from him, and gave it to men.

The following song, which was sung while beating the drum by a Reindeer Koryak woman of the Taigonos Peninsula, and which may be regarded as a prayer to the Creator (Tenanto'mwan), to whom it was addressed, characterizes the relation of the latter to the acquiring of the drum by man.

Text.

"Gi'ča ivi'hĭ" 'ya'yai getei'kilin' nime'leu mini'tvala qoya'u evi'yike i'mĭn
"Thou said, 'drum make' well (we) shall live the reindeer not dying also

yava'letin kimi'ñu nime'leu."
afterwards children well (let live)."

[1] See Tale 85.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

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539

Free Translation.

"You said to us, 'Make a drum.' Now let us live well, keep alive also the reindeer, and after our death grant good living to our children."

534 In accordance with the dual character of the drum, as a musical instrument and as a sacred object in the household, it is not exclusively used for ritual purposes. Every member of the family may beat the drum. It is beaten for amusement, for enchantment, for propitiation of the gods, for summoning spirits, and also during family and ceremonial festivals. In every family, however, there is one particular member who becomes especially skilful in the art of beating the drum, and who officiates at all the ceremonies in the series of festivals. Women usually excel in the art of beating the drum (Plate III).

The Koryak drum (ya'yai) is somewhat oval in shape. The specimen represented in Fig. 19, front and back views of which are shown, is a typical

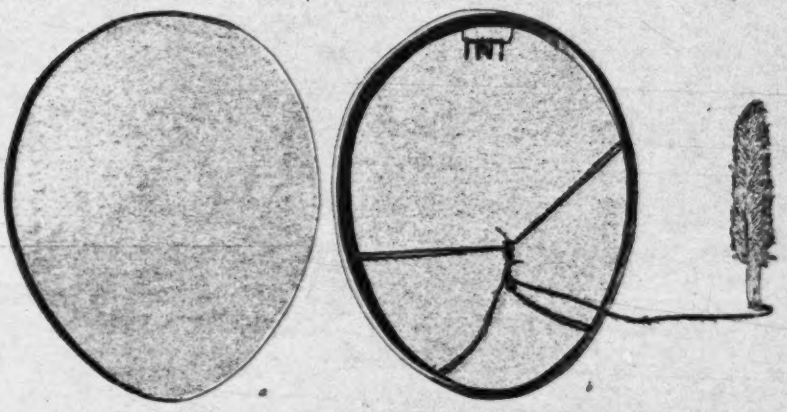

Fig. 19 ($\frac{1}{7}\frac{1}{11}$). Koryak Drum. *a*, Outer Side; *b*, Inner Side and Drum-Stick.

[281] Koryak drum in size and form. Its long diameter is 73 cm.; the width of its rim is 5 cm., and the length of the stick 45 cm. The membrane covers the drum only on one side. It is made of reindeer-hide. The Maritime Koryak [287] sometimes make the drum-head of the skin of a dog or of that of a young spotted seal. The drum-stick is made of a thick strip of whalebone, which is wider at the end that strikes the drum than at the other end, and is covered [283] with skin from a wolf's tail. Inside of the drum, at four points in the rim, near its edge, are tied double cords made of nettle-fibre, which meet at the lower part of the drum and form the handle. These cords are not arranged symmetrically, but all towards one side of the drum. At the top edge of the rim are attached iron rattles. There is no doubt that the custom of attaching

11: Kennan--184 T-3 (1865) 1870 Koryak
116, 533 Reindeer

"A voice in another part of the yourt was singing a low, melancholy air in a minor key as I closed my eyes, and the sad, oft-repeated refrain, so different from ordinary music, invested with peculiar loneliness and strangeness my first night in a Korak tent."

17:Antropova .E-4 (no date) 1964 RY4 Koryak RY4

of the legends describe the various adventures and tricks of the raven; they represent him as a cunning lecherous old man who constantly deceives his wife Miti and his numerous sons and daughters. 773

Some of the legends deal with the adventures of the raven's older son Ememkut (or Amamkut), a much nobler and more heroic figure than his father. The characters in the legends about the raven Kuykynnyaku and about Ememkut are half-human, half-animal: wolf-like, bear-like, fox-like, magpie-like and partridge-like creatures, a root-man, a grass-woman, and many others. These beings act like people, but they also possess the qualities of the animal or plant whose name they bear.

Historical legends, in contrast to the myths which are prevalent among all the Koryaks, are of a local nature: each territorial group of Koryaks has its own cycle of legends. The Chavchuvens, for example, have stories of clashes with Chukchi; the Apukintsy, of clashes with reindeer-breeding Chavchuvens; the Palantsy, of wars with the Evens. The legends of each cycle are centered about the figure of a hero, who is different for every Koryak group. He is called enkhivyl''yn (literally—"strong man," a term close to the Russian "bogatyr'"). 173 [184] [648]

However, the figures of the heroes of all legendary cycles are endowed with the same traits; there are also recurrent motifs, such as attacks on sleeping enemies, deception of enemies with the aid of dummies, or turning enemies to flight by hitting dry skins, creating the sound of footsteps of a rapidly approaching, noisy horde, etc.

Of special interest in Koryak folklore are stories about masters and their workers. These reflect the social stratification which was so pronounced among reindeer-breeding Koryaks at the time of the Revolution. A special subdivision of folk literature dealing with daily life consisted of tales about lucky and unlucky hunters. The Koryaks had also borrowed many Russian tales, but these were changed to such an extent that they were often difficult to distinguish. 773

The Koryaks had few proverbs and riddles. Their songs were also few. 538

Among their musical instruments, we must also mention, in addition to the tambourine, the vanniyayar—literally, "tooth tambourine." This was a device widely found in Siberia: it consisted of a bone or iron plate, with a little tongue cut out in the center. At the base of this tongue was a tiny hole, through which a cord of reindeer sinew was drawn. The plate is held between the lips and the cord is pulled. The vibration of the little tongue produces a low, monotonous hum, resembling the muted sounds of a tambourine; the mouth cavity serves as the resonator. 534

Dances were usually performed during the seasonal celebrations. These were ritualistic, almost always representing extremely naturalistic imitations of the movements of seal, bears, reindeer and ravens. They were accompanied with a characteristic, deeply guttural, hoarse singing. The dancers were chiefly women. 535 [533]

At the seasonal festivals there were also various games and contests: wrestling, foot races, reindeer and dog races, and tossing of people in seal skins. 796 526

The Koryaks produced a large variety of artistic objects of bone, skins, the skin and hair of reindeer, silk, copper and iron plates, etc. The men made bone tobacco boxes with carved or engraved figures of animals, birds and men; bone pipes, ornamented with lead or tin and decorated with figures of bears, wolves, dogs, reindeer, and seals. The women specialized in fur ornamentation with beads, silk and reindeer hair. The fur patterns adorning the hems of Koryak clothes and hats were in the form of mosaics of pieces of black and white reindeer fur. They were either geometrical (squares, 32 531 532 462 794 531 [462]